

SCENE IV.—At Caerleon.

Lists are prepared for a Tournament.

No. 8.

CHORUS AND RECITATIVE (MERLIN).

Allegro vivace. ♩ = 126.

f

sempre f

Sua

3 3 3 3 3 3 3 3

THE PEOPLE.
f SOPRANO.

Lance to lance, and glaive to glaive, While the

ALTO.

Lance to lance, and glaive to glaive, While the

TENOR.

Lance to lance, and glaive to glaive, While the

BASS.

Lance to lance, and glaive to glaive, While the

f

Ped.

pen - nons proud - ly wave,

pen - nons proud - ly wave,

pen - nons proud - ly wave,

pen - nons proud - ly wave,

* Ped. *

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *cres.* *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *cres.* *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *cres.* *f*

mf Come in - to this nar - row bound All the Knights of Ta - ble Round ; With their *cres.* *f*

mf *cres.*

chivalric sport and play, Keep - ing roy - al ho - li-day.

chivalric sport and play, Keep - ing roy - al ho - li-day.

chivalric sport and play, Keep - ing roy - al ho - li-day.

chivalric sport and play, Keep - ing roy - al ho - li-day.

f *f* *Ped.*

War - riors they of high em - prise,

War - riors they of high em - prise,

War - riors they of high em - prise,

War - riors they of high em - prise,

sempre f

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

From whose steel the hea - then flies ; He - roes in the

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

field and bower, And of Chris - tian Knights, of

Knights the flower. Wor - thy the vic-torious

Knights the flower. Wor - thy the vic-torious

Knights the flower. Wor - thy the vic-torious

Knights the flower. Wor - thy the vic-torious

lord Whom they serve with daunt - less sword.

lord Whom they serve with daunt - less sword.

lord Whom they serve with daunt - less sword.

lord Whom they serve with daunt - less sword.

lord Whom they serve with daunt - less sword.

Ped.

Who will conquer in the fray?

Who will conquer in the fray?

Who will conquer in the fray?

Who will conquer in the fray?

Who will conquer in the

f poco marcato.

Whose the brow to wear the bay?

Whose the brow to wear the bay?

Whose the brow to wear the bay?

fray? Whose the brow to wear the bay?

W

mf marcato.

Sir A-gravaine be - fore the Queen Will kneel the he - ro

W

mf

mf

Not so; Sir Per-ci-val, 'tis he, Sir Per-ci-val Will win the

of the scene. Sir A-gravaine!

marcato.

3

85

mf
Nay, nay; the chaplet doth be-long To Tris-tan, *mf*
prize of chiv-al-ry. To

mf
Mis-tak-en all; have ye for-
to Tris-tan, skill'd in arms and song.
Per-ci-val!

cres.
got The prowess of Sir Lan-ce-lot? Or Ga-la-had, the fa-mous
mf
Sir Per-ci-val!
mf
Sir A-gravaine!

sempre cres.

8166.

Knight, So pure of soul, so great in fight,
Tris-tan! Tris-tan!
Sir Per-ci-val! Sir A-gravaine!

so great in fight?
Tris-tan! Tris-tan! Nay,
Per-ci-val! Sir Per-ci-val! 'tis he Will
Sir A-gravaine!

Mis-taken all!
nay, Tris-tan! win the prize! 'tis he will nay,
Sir A-gravaine!

f mis - tak - en all ! *f* Sir Lan - ce-lot ! Or Ga - la-had !
 nay, Tris - tan ! nay, Tris - tan ! nay, Tris - tan !
 win the prize ! Sir Per - ci-val ! Sir Per - ci-val !
 Sir A - gra-vaine ! A - gra-vaine ! A - gra-vaine !

f Sir Lan - ce-lot ! or Ga - la-had !
 Tris - tan ! Tris - tan !
 Sir Per - ci-val ! Sir Per - ci-val ! Per - ci-val !
 A - gra-vaine ! Sir A - gra-vaine !

War-riors they of high em - prise, .
 War-riors they of high em - prise, .
 War-riors they of high em - prise, .
 War-riors they of high em - prise, .

8166. *Ped.*

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Wor-thy the vic - to - rious lord

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

Whom they serve with daunt - less sword.

f *maestoso.*

The King ! the

The King ! the

King !

King !

King !

King !

L'istesso tempo ma tranquillo.

CHORUS. BASS.

See, how with grave and state-ly mien He gives his hand to

L'istesso tempo ma tranquillo.

CHORUS.

While court - ly Lanc' - lot, sha - dow of the

While court - ly Lanc' - lot, sha - dow of the

Guin - e - vere ;

Queen, . . . Basks in her smile and whis - pers in her

Queen, . . . Basks in her smile and whis - pers in her

sempre p

ear.

ear.

They take their pla - ces : Now the trumpets

Now the trumpets

8166.

sound, . . . That call the knights to

sound, . . . That call the knights to

pace in state - ly round. . . .

pace in state - ly round. . . .

cres. *f*

Vivace.

p Lo! what is

p Lo! what is this

Vivace. ♩ = 112.

p

this that through the air comes fly - ing,

that through the air comes fly - ing,

p

mf With beat of snow - y wings?

p

mf
And gleam of gold - en rings?

p 6 6 6

mf
See,

p

mf
See, from the West, *p* see, *mf* See, *mf* See, *p* See, from the

Y

p₃ from the West its

from the West 'tis hi - ther hie - ing !

p₃ from the West its course 'tis hi - ther hie - ing !

West, Y

p *poco marcato.*

8va

course 'tis hi - ther hie - ing !

8va

cres *cen*

f Mer - lin ! 'tis he !

mf Mer - lin ! 'tis he !

mf Mer - lin ! *f* Mer - lin ! 'tis he !

f Mer - lin ! 'tis he !

do. *f*

(The swans gently lower the car to earth.)

Musical score for the first system, featuring a piano introduction with a treble and bass staff. The piano part includes sixteenth-note runs and triplets, with a forte (f) dynamic marking at the end of the first phrase.

Musical score for the second system, featuring vocal and piano parts. The vocal part has lyrics "But who is she That," with a piano (*p*) dynamic marking. The piano part is marked *tranquillo.* and *p*.

Musical score for the third system, featuring vocal and piano parts. The vocal part has lyrics "pale and wan, like drown - ed li - ly lies?" with a piano (*p*) dynamic marking. The piano part continues the accompaniment.

Why sits the Sage As bowed . . . with

Why sits the Sage So

Why sits the Sage As bowed . . . with

Why sits the Sage So

p

age, While grief and woe are in his

bowed, While grief and woe are in his

age, While grief and woe are in his

bowed with grief and woe?

poco cres.

mourn - - - ful eyes?

mourn - - - ful eyes?

mourn - - - ful eyes?

Sva

dim.

Ped.

MERLIN. *quasi a tempo.*

Great King and Lord, . . now is no time for sport ; On

Moderato con moto. ♩ = 84.

all that's fair in this thy realm has fall - en A sha - dow deep. Be-hold th'E-gyp-tian

Maid, . . Long hoped for as the flow-er of thy Court, But now e'en by the

hun- gry sea cast forth, And flung . . up-on thy King-dom's rock - - y shore !

Andante non troppo. ARTHUR. p

Andante non troppo. ♩ = 80.

p

I dreamed an - o - ther fate . . . when, all his

mf

realm By my good sword from dan - ger freed, her

p

sire Gave me the pro - mise of her hand for him A - mong my no - ble

mf

knight whom I should choose. A - las ! . . . so

p

dim.

per - ish e'en the hopes of kings.

mf

f

Moderato maestoso.

f Now, with full Chris - tian rites . . and hon-ours due, Let this dead

Moderato maestoso. ♩ = 76.

dim. *rall.* Maid be car - ried to her rest. . .

p *rall.* *pp a tempo.*

Molto moderato. (To solemn music, Ladies of the Court approach the car and adorn it with flowers.)

Molto moderato. ♩ = 63. In modo d'una Marcia Funebre.

pp *p ma espressivo.*

Merlin stands apart in profound meditation.)

p

(Ladies of the Court.) SOPRANO. Z

ALTO. *p* Life's

Rest, Maid - en, rest! Life's

dim. *p*

tran-sient storm is past, And thou . . at last Hast reached the

tran-sient storm is past, And thou . . at last Hast reached the

dim.

dim. ha - ven of the blest. . . Life's storm is

dim. ha - ven of the blest. . . Life's storm is past,

p

past, And thou . . at last Hast reached the *dim.*

Thou . . at last, . . at last Hast reached the *dim.*

p *dim.*

MERLIN (*interposing*). *L'istesso tempo. RECIT.*

mf Hear me, O King, as who (un - wor - thy) speaks

ha - ven of the blest.

ha - ven of the blest. *L'istesso tempo.. Recit.*

fp

a tempo. *f*

With more than mor - tal in - sight. Let thy knights . . In

a tempo. *f*

mf

state - ly or - der come and touch the maid, For so may pass to her . .

p

. . the kin - dred life Of him, her des - tined lord.

f *f*

mf

If he should fail . . Then let the rites pro - ceed. *(At a sign from Arthur, the Knights gather in the arena and one by one approach the Maid.)*

dim. *f*

Attacca.

No. 9.

CHORAL RECITATIVE AND SOLO (SIR GALAHAD).

*Allegro poco vivace e marziale.*THE PEOPLE. BASS. *mf*

See, of the glit-ter-ing

Allegro poco vivace e marziale. ♩ = 104.

f tenuto.

p

train, The bold Sir A - gra - vaine . . . Ad-van-ces first. . .

f

TENOR. *mf*

Great Arthur's kinsman he, . . . And, in the ranks of

mf

Great Arthur's kinsman he, . . . And, in the ranks of

p

chi-val-ry, A dough - ty knight. . .

chi-val-ry, A dough - ty knight. . .

v

sf

sf

SOPRANO.
p He nears the maid, And now

ALTO.
p He nears the maid, And now

p He nears the maid, And now

p He nears the maid, And now

fp

p up-on her head his hand hath laid!

p on her head his hand hath laid!

p up-on her head his hand hath laid!

p on her head his hand hath laid!

p *mf*

parlante.

p Still as a sculptured stone she lies,

p Still as a sculptured stone she lies,

p Still as a sculptured stone she lies,

p *pp*

Nor trem - ble once the lids that veil her eyes. . .
 Nor trem - ble once the lids that veil her eyes. . .
 Nor trem - ble once the lids that veil her eyes. . .

pp
pp
pp
pp

3

AA

AA

f tenuto.

The ho - ly
 Sir Per - ci-val now draw-eth near, The ho - ly

mf
mf
f
p

knight, . . . Who, in Christ's light

knight, . . . Who, in Christ's light

mf

Walks ev - er without shame or fear. . . .

Walks ev - er with-out shame or fear.

p

Thrice he makes the sa - cred sign ; Thrice in -

p

Thrice he makes the sa - cred sign ; Thrice in -

p

Thrice he makes the sa - cred sign ; Thrice in -

p

Thrice he makes the sa - cred sign ; Thrice in -

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . Doth touch the

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . Doth touch the

- vokes the Name Di - vine, And now, with rev - er - en - tial air, . . Doth touch the

- vokes the Name Di - vine,

fore-head of the fair.

fore-head of the fair.

fore-head of the fair.

cres. *sf* *mf* 3

p parlante. She flush-es! No; 'twas but a rud-dy ray . .

p parlante. She flush-es! No; 'twas but a rud-dy ray . .

p parlante. She flush-es! No; 'twas but a rud-dy ray . .

p *pp*

Which, from his blood-red man-tle, glanced that way. . .

Which, from his blood-red man-tle, glanced that way. . .

Which, from his blood-red man-tle, glanced that way. . .

For Tris-tan

For Tris-tan

For Tris-tan

For Tris-tan

For Tris-tan

room !

room !

room !

room !

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

How heed - less he! Up - on his brow no high ex -

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

- pec-tan-cy! Just one slight touch the

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

Maid he gives, Nor waits to see if now she lives, ..

p But sighs . . and pass - es on.

p But sighs and pass - es on. *p* His

p But sighs . . and pass - es on. His

p R.H. R.H.

thoughts have to I - sol - - de gone. . .

thoughts have to I - sol - - de gone. . .

thoughts have to I - sol - - de gone. . .

p *pp*

BB

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

f Sir Lan - ce-lot !

BB

f tenuto. *dim.*

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

p see ye how the Queen, Half ris-en, looks with troubled eyes, As he es -

- says the great em - prise!

- says the great em - prise!

- says the great em - prise!

- says the great em - prise!

p The Maid - en wakes not, *p*

p Guin - e-vere may sit se - rene. *p* The Maid - en wakes not, though, full *p*

p Guin - e-vere may sit se - rene. *p* The Maid - en wakes not, though, full *p*

p Guin - e-vere may sit se - rene. She wakes not,

sempre p

R.H.

p

though, Her hand in his he long doth hold. . .

bold, Her hand in his he long doth hold. . .

bold, Her hand in his he doth hold. . .

p

though, Her hand in his he long doth hold. . .

R.H.

p *pp*

CC Poco più moto. *f* *sempre marcato.*

Comes now, . . in bloom of

f *sempre marcato.*

Comes now, . . in bloom of

f *sempre marcato.*

Comes now, . . in bloom of

f *sempre marcato.*

Comes now, . . in bloom of

CC Poco più moto. ♩ = 112.

f

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

man - hood, strong and fair, Sir

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, the knight be - yond com - pare.

Ga - la-had, be - yond com - pare.

sempre f

mf Oh, the rap-ture in his eyes, As, near - ing where the maid-en

mf Oh, the rap-ture in his eyes, . . . As,

mf Oh, the rap-ture in his eyes, As, near - ing where the maid-en

p

f

lies, (The swans upraise their shin - ing

near - ing where the maid-en lies, (The swans upraise their

lies, (The swans upraise their shin - ing

(The swans upraise their

f *sf* *p*

wings), He bends him o'er the car and
 wings), He bends him o'er the car and
 wings), He bends him o'er the car and
 wings), He bends him o'er the car and

Sva. *tr* *cres.* *f*

Poco più agitato.
SIR GALAHAD. *appassionato.*

mf Mine art thou, pure Li - ly of the Nile! . . mine . . art

sings.

sings.

sings.

sings.

Poco più agitato. ♩ = 132.

8va.....

mf

Musical score for the song "Dost thou sleep?". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "thou ! Dost sleep ? I call thee". The music features a vocal melody with lyrics and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).



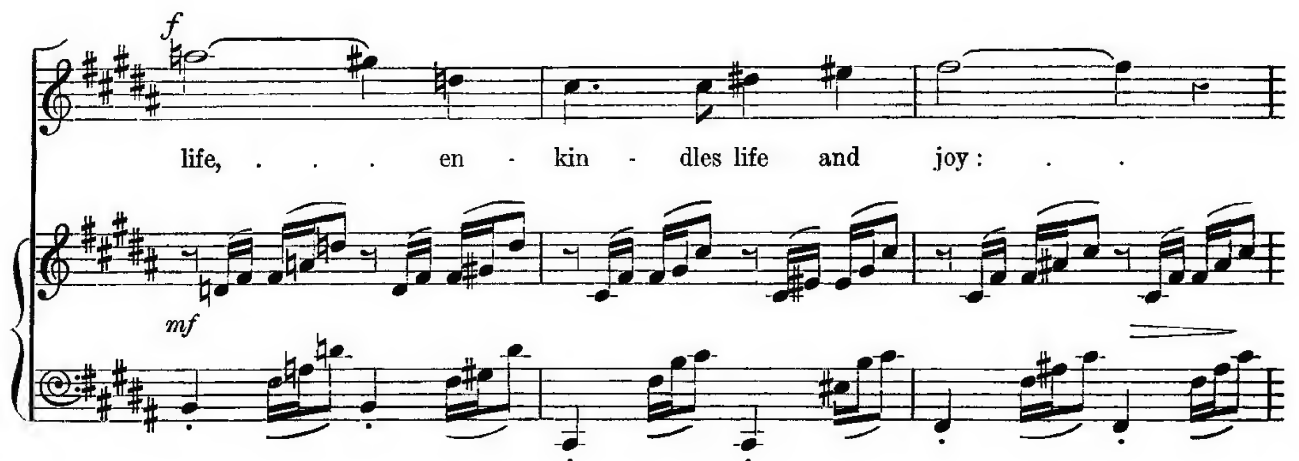
with the voice of Love, I call thee with the

p



voice of Love, That through the world en - kin - dles

p *cres.*



life, . . . en - kin - dles life and joy : . . .

f *mf*



A - wake, Be - lov - ed ; ope thy gen - tle eyes !

mf *p* *mf* *p* *mf*

p Art dead? . . . *p* art dead? . . .

p *colla voce.*

DD appassionato.

f Then, with a kiss on thy cold lips, I seal thee

mf a tempo.

mf sempre agitato.

mine, . . . and bid thee wait, and bid thee wait in

p *cres.*

f heav'n, . . . bid thee wait, bid thee wait Till I shall

f *Ped.* *Segue.*

No. 10.

FINAL DUET (INA AND SIR GALAHAD) AND CHORUS.

Molto più presto. (He kisses her.) ARTHUR. *p*

come. O won-der-ful! she

THE PEOPLE. SOPRANO. *p*

O won-der-ful!

ALTO. *p*

O won-der-ful!

TENOR. *p*

O won-der-ful!

BASS. *p*

O won-der-ful!

Won-der-ful!

Molto più presto. ♩ = 160. *pp*

lives!

she lives! She moves! Love's kiss hath raised her from the

she lives! She moves! Love's kiss hath raised her from the

she lives! She moves! Love's kiss hath raised her from the

she lives! she lives!

p *cres.* *mf*

dead ;

dead ;

dead ;

f In speech - less bliss she

f In speech - less bliss she

f In speech - less bliss she

f In speech - less bliss she

In speech - less bliss she

Ancora più presto.

rests with-in his arms ! . .

rests with-in his arms ! . .

rests with-in his arms ! . .

rests with-in his arms ! . .

Ancora più presto. ♩ = 100.

Piano introduction for Sir Galahad. The music is in G major, 3/4 time. It features a series of chords and arpeggios in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked *Allegro non troppo*. The piece ends with a *sf* (sforzando) chord and an *accel.* (accelerando) marking.

Vocal introduction for Sir Galahad. The music is in G major, 3/4 time. It features a series of chords and arpeggios in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked *Allegro non troppo*. The piece ends with a *sf* (sforzando) chord and an *accel.* (accelerando) marking.

Vocal introduction for Sir Galahad. The music is in G major, 3/4 time. It features a series of chords and arpeggios in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked *Allegro non troppo*. The piece ends with a *sf* (sforzando) chord and an *accel.* (accelerando) marking.

Vocal introduction for Sir Galahad. The music is in G major, 3/4 time. It features a series of chords and arpeggios in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked *Allegro non troppo*. The piece ends with a *sf* (sforzando) chord and an *accel.* (accelerando) marking.

Vocal introduction for Sir Galahad. The music is in G major, 3/4 time. It features a series of chords and arpeggios in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked *Allegro non troppo*. The piece ends with a *sf* (sforzando) chord and an *accel.* (accelerando) marking.

heigh, sing ho, sing ho, and wait for Spring; A flower

heigh, sing ho, sing ho, and wait for Spring; A flower

sing heigh, sing ho, sing ho, and wait for Spring; A flower

dim. *dim.* *dim.* *p* *A*

SIR GALAHAD.

mf The

in her hand she'll bring."

in her hand she'll bring."

in her hand she'll bring."

dim. flower . . she'll bring."

pp *pp* *pp*

L'istesso tempo. *mf* The

Spring has come, dear love! the Spring has come!

L'istesso tempo. *p*

Spring has come, dear love! the Spring has come! Her

mf

p

flow'rs are ev - 'ry-where, are ev - 'ry - where, for all, . . and thou, O li - ly

mf

p

mf

pure, and thou, O li - ly, art mine. . . No more the chill - ing blast,

p

The win - ter's death, but life and warmth and light, . .

mf accel. . e . cres.

f

mf accel. . e . cres.

3

3

life and warmth . . . and light!

molto rall.

p

mp

Poco più tranquillo.

poco espress.

Come,

Poco più tranquillo.

f

molto rall. pp

p

Ped.

cres.
bloom thou ev - - er near, ev - - er near . . my

Ped. * *Ped.* *

INA. Tempo lmo. *mf* If Spring be here and

p poco rall. heart, . . . near my faith - ful heart.

Tempo lmo. ♩ = 100. *FF*

p poco rall. *p*

Ped. *

mf flow - ers deck the glade, If I, thy flow - er,

The Spring has come !

mf ope to hap - - pi-ness and love, Thou . . art the

the Spring has come ! . . .

p *mf* 3

sun whose all com - pell - ing beams Have kissed the wintry world, have kissed the
 dear love!

mf *p* *mf*

world to life, . . . Thou art the sun whose beams Have
 dear love! Thou . . art mine,

p *p* *p*

kissed the world . . to life . . and joy, . . .
 O li - ly pure, thou art

mf *accel. e cres.* *f* *mf* *accel.* *f*

to life . . . and joy.
 mine, . . . O li - ly, thou art mine.

f *molto rall.* *p* *f* *molto rall.* *p* *f* *molto rall.* *pp* *p*

Ped. *

Poco più tranquillo.
*mp**poco espress.*

In that bright ra - diance let me dwell,
Come, come, bloom thou ev - er

p *mp* *poco espress.*

Ped. * *Ped.* *

let me ev - er dwell, let me
near, ev - er near, near my

cres. *cres.* *p poco rall.* *p poco rall.*

Ped. * *Ped.* *

Tempo lmo.

ev - er dwell.

Tempo lmo.

faith - ful heart.

RUSTIC CHORUS (in the distance).

SEMI-CHORUS.

SOPRANO.

Tempo lmo.

ALTO. "Sing heigh, sing ho, sing ho, and wait for Spring, sing

TENOR. "Sing heigh, sing ho, sing ho, and wait for Spring, sing

BASS. "Sing heigh, sing ho, . . . sing ho, . . . and wait for Spring,

"Sing heigh, sing ho, . . .

Tempo lmo. ♩ = 100.

heigh, sing ho, . . . sing heigh, sing ho, sing heigh, sing ho, and

heigh, sing ho, . . . sing heigh, sing ho, sing heigh, sing heigh, sing ho, and

. . . sing heigh - o, sing heigh, sing ho, sing heigh, sing heigh, sing ho, and

sing heigh, sing heigh, sing ho, . . . sing heigh, sing ho, and

wait for Spring ; A flower in her hand she'll bring, a flower in her hand

wait for Spring ; A flower in her hand she'll bring, a flower in her hand

wait for Spring ; A flower . . . in her hand she'll bring, a flower in her hand

wait for Spring ; A flower in her hand she'll bring, a flower in her hand

GG SIR GALAHAD.

mf Mine thou wert ere yet I . . . looked, ere

pp she'll bring."

pp she'll bring."

pp she'll bring."

pp she'll bring."

pp she'll bring."

GG

yet I, dream - - ing, looked On . . thy sweet

ev - - er . . thine, dear lord, As . . thou, as
face !

p

thou wert mine while yet I . . knew thee

dim.

mf

Nor

The image shows a page from a musical score for 'The Lord's Prayer' by Franz Schubert. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Andante'. The lyrics are in English and Latin. The piano part includes triplets and a crescendo.

Vocal Staves:

- Soprano:** not! For ev - er thine, dear lord, for ev - er thine, for
- Alto:** space nor an - gry storm Could keep us each from each, nor

Piano Accompaniment:

- Right Hand:** Features triplets of eighth notes and sixteenth notes. Dynamics include *mf* and *f*.
- Left Hand:** Features triplets of eighth notes. Dynamics include *mf* and *cres.*

120

ev - er thine, dear lord! Now let Fate's tem - - pest
space nor an - gry storm, nor space nor an - - gry,
8va...
come, let Fate's tem - - pest come: to
storm Could keep each . . from each.
Poco meno, con passione.
die . . with thee Were life, and life with - out
Thou shalt be mine, O love, thou shalt be
Poco meno.
thee, . . with - out . . thee more than death.
mine, . . O love, for ev - er - more!
Tempo lmo. ♩ = 100.

SIR GALAHAD.

Once more a - bove thee fills . . the sail, Once

p

3 3 3 3 3 3

more the spark - - ling wave - lets dance and play. A -

3 3 3 3 3 3

- round thy course, while mu - - sic sweet . . at - tends Our

sempre p

3 3 3 3 3 3

voy - age on the chequered sea of life. . .

rall. *Andante.*

poco rall. *pp*

Andante. ♩ = 54.

Ped. *

INA.

p

"At the prow,

"At the prow,

where the li - ly gleams,

*Ped.**Ped.*

Stand thou, O Love, . . . O

Stand thou, O Love,

Stand thou, O

Love,

"At the

Love,
SOPRANO.

THE PEOPLE. FULL CHORUS.

"At the

ALTO.

"At the

TENOR.

"At the

BASS.

"At the

cres - - - - *cen* - - - - *do.*

HH

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

"At the prow,

"At the prow,

HH

fp

Ped.

*

f Stand thou, O Love, and cry To the

f Stand thou, O Love, and cry To the

p Stand, O Love, and cry

p Stand thou, O Love,

p Stand, O Love, and cry,

p Stand thou, O Love,

fp

Ped.

*

8166.

wan-der - ing storms, that they flee From the

wan-der - ing storms, that they flee From the

p cry to the storms, that they flee From the

p cry to the storms, that they flee From the

p cry to the storms, that they flee From the

p cry to the storms,

f p

Ped. *

path of thy vo - ta - ry;

path of thy vo - ta - ry;

path of thy vo - ta - ry; At the

path of thy vo - ta - ry; At the

path of thy vo - ta - ry; At the

that they flee from thy path; At the

cres.

Ped. *

8166.

f *Stand*

Grandioso. *Stand*

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

prow, where the li - ly gleams,

ff *Grandioso.*

Ped. V * *Ped. V*

thou, O Love, and cry,

thou, . . . O Love, and cry,

Stand thou, O Love, and cry,

Stand, . . . O Love, and cry,

Stand thou, O Love, and cry,

Stand, . . . O Love, and cry,

Sva.

Ped. V * *Ped. V* *

8166.

Più mosso. *mf* *cres.*

cry, O Love, . . to the wan-dering storms, . . cry, O Love, . . to the

mf cry, O Love, . . to the wandering storms, . .

p cry, O Love, . .

p cry, O Love, . .

p cry, O Love, . .

p cry, O Love, . .

Più mosso. $\text{♩} = 88.$ *p* *cres.*

f *accel.* *cres.* *f* *accel.*

wander-ing storms, . . Fair shall it be,

cres. *f* *accel.* cry, O Love, . . to the wan - d'ring storms;

p *accel.* *mf* cry, O Love, . . Fair shall . . it

p *accel.* *mf* cry, O Love, . . Fair shall . . it

p *accel.* *mf* cry, O Love, . . Fair shall . . it

p *accel.* *mf* cry, O Love, . . Fair shall . . it

f *accel.*

mf **II** *sempre accel.*

fair shall it be, as the beams In the blue . . of a

sempre accel.

Fair shall it be,

sempre accel. *p*

be, fair shall . . it be, as the

sempre accel. *p*

be, fair shall . . it be, as the

sempre accel. *p*

be, fair shall . . it be, as the

sempre accel. *p*

be, fair shall . . it be, as the

II

f *p* *sempre accel.*

cres.

sum - mer sky, as the beams in the blue . . of a sum - mer sky, . .

mf *cres.*

fair shall it be, . . fair shall it be, . .

cres.

blue . . of the sky, . .

cres.

blue . . of the sky, . .

cres.

blue . . of the sky, . .

cres.

blue . . of the sky, . .

cres.

blue . . of the sky, . .

cres.

Molto allegro.

f accel.
Fair shall it be, as the beams... In the blue of the sky,

f accel.
fair shall it be, as the beams... In the blue of the sky,

f accel.
Fair shall it be, as the beams... In the blue of the sky,

f accel.
Fair, as the beams... In the blue of the sky,

f accel.
Fair shall it be, as the beams... In the blue of the sky,

f accel.
Fair, as the beams... In the blue of the sky,

Molto allegro. ♩ = 132.

f accel.

V V V

ff poco rit.
fair shall it be as the sky, as the

ff poco rit.
fair shall it be as the sky, as the

ff poco rit.
fair shall it be, fair as the

ff poco rit.
fair shall it be, fair as the

ff poco rit.
fair shall it be as the sky, as the

ff poco rit.
fair shall it be as the sky, as the

ff poco rit.
fair shall it be as the sky, as the

ff poco rit.

Ped. ** Ped.* ** Ped.*

V V

Più lento.

blue of a sum - - - - mer sky."

blue of a sum - - - - mer sky."

blue of a sum - - - - mer sky."

blue of a sum - - - - mer sky."

blue of a sum - - - - mer sky."

blue of a sum - - - - mer sky."

Più lento e maestoso. ♩ = 72.

ff ben marcato.

Sva.

ff fff

Ped.
